

Dix-septieme
C O N C E R T O

pour Violon,

*Avec Accompagnement de deux Violons, Alto, Basse,
 2 Flûtes, 2 Haut-bas, 2 Cors, 2 Bassons, et Timbales*

P A R

R. K R E U T Z E R .

Prix fl. 5.-

à ROTTERDAM chez J.H. PALING & C^{ie}

Editeurs et marchands de Musique,
de Pianofortes à tous genres et d'autres Instruments.

N^o 2470

Catalogue de la musique la plus nouvelle pour instruments à archet, mise au jour par Jean André d'Offenbach 1^m en 1810.

Concertos pour Violon.

f. 22

Beethoven, Romance p. Violon principal m. d'orch. op. 50.	1.
Bohner, Conc. op. 9.	3.
Fränzl, 5 ^{me} 6 ^{me} 7 ^{me} Conc. op. 6. 7. 8 chaq.	4.
Kreutzer, 12 ^{me} 13 ^{me} 14 ^{me} 15 ^{me} 16 ^{me} 17 ^{me} Conc. chaq.	3.
8 ^{me} Conc.	3.
18 ^{me} Conc.	3.30
Krommer, Conc. op. 61 et 64 chaq.	3.30
Liszt, 2 ^{me} et 3 ^{me} Conc. chaq.	3.30
Rode, 1 ^{re} 2 ^e et 3 ^e Conc. chaq.	3.30
4 ^e 5 ^e 6 ^e Conc. 2 ^{me} edit. chaq.	2.45
7 ^e 8 ^e 9 ^e Conc. chaq.	3.
Air var. av. orch. op. 12.	2.
Romberg, A. 2 ^{me} Conc. op. 8.	3.
Rondeau alla mode de Paris av. orch. op. 10.	1.45
Viotti, 21 ^e et 23 ^e Conc. chaq.	3.
22 ^e Conc.	4.
24 ^e 25 ^e et 26 ^e Conc. chaq.	3.30
Winter, Sinf. conc. p. Viol.	3.30
Kreutzer, 3 ^e Sinf. conc. p. 2 Viol.	3.

Quatuors et Quintetti.

André, Poissons d'avril, quat. en 4 mesures différentes op. 22, 2 ^{me} edit.	45
Beethoven, Quint. p. 2 Viol. 1 ^{re} et 2 ^{me} op. 4.	2.
3 Quat. op. 18. Liv. 1 et 2 chaq.	3.30
Berleburg, Prince George de, gr. Quat. op. 1.	2.
Bohner, 3 Thèmes sur op. 7. N ^o 1. 2. 3 chaq.	1.12
Cherubini, Médée arr. en Quintetto	11.
Elson, 3 Quat. op. 8.	1.
Fränzl, 3 Quat. op. 9. N ^o 1. 2. 3 chaq.	2.
3 airs rythmés var. op. 11.	2.45
Haensel, 3 Quat. op. 14.	3.30
Haydn, 2 Quat. op. 100.	2.45
derrière Quat. op. 103.	48
Kaczkowsky, 10 Var. op. 1.	48
4 Polon. op. 2.	36
6 Var. op. 4.	1.
6 Polonaises op. 5.	1.45
9 Var. op. 6.	1.45
Kreutzer, 3 Quat. 3 ^{me} œuvre de Quat.	4.
Krommer, 3 Quat. op. 50 et 53 chaq.	4.
Maucoirt, Quat. brill.	2.
Mozart, 3 Quat. op. 94 Liv. 1, 2 chaq.	2.30
1 Quint. op. 108.	1.45
Pleyel, 3 Quat. op. 67.	3.30
Rode, Var. op. 10.	45
1 Quat. op. 11 et 14 chaq.	1.45
1 — 15.	1.12
Var. op. 16.	45
Romberg, A. 3 Quat. op. 7.	4.
Quat. brill. op. 11.	1.30
3 Quat. op. 16.	4.
3 Airs, op. 17 N ^o 1. 2. 3 chaq.	1.20
Schmitt, A. Var. op. 2.	1.
Viotti, 3 Quat. op. 23 Liv. 1, 2, 2 ^e edit. chaq.	2.30
Wratisky, 1 Quat. op. 41, 45 et 49 chaq.	2.

Trios.

Baillot, 2 Airs var. op. 5.	1.
Beethoven, gr. Trio p. Viol. A. et V ^{le} op. 3.	2.
3 Trios op. 9.	2.30
Haydn, 3 Trios p. A. et V ^{le} op. 53, 2 ^e edit.	2.
Kaczkowsky, 4 Var. p. Viol. acc. de Viol. et Bass. op. 3.	36
Kreutzer, 3 Pot. pourris p. 2 Viol. et B.	1.45
Maucoirt, Trio brill. p. V. A. et V ^{le}	1.20

Mozart, gr. Trio p. V. A. et V ^{le} op. 10, 2 ^e edit.	1.45
Viotti, 3 Trios op. 33.	2.45
3 — 5 ^{me} œuvre des Trios.	2.

Duos p. 2 Violons.

André, 2 ^{gr} Duos op. 27.	2.30
6 Duos instructifs d'une difficulté progressive op. 30 Liv. 1.	1.12
3 Duos instructifs op. 30 Liv. 2.	1.12
Baillot, P. 3 Duos op. 8 Liv. 1.	2.
Baldeneker, N. 3 Duos op. 1.	2.
Bruni, 6 Duos p. les commençans op. 6 2 ^{me} édition.	1.45
3 Duos op. 26 Liv. 1 et 2 chaq.	1.45
Edor, 3 Duos op. 16.	2.30
Haydn, 3 Duos fac. et progrès op. 99.	1.30
Kreutzer, 3 nouv. Duos Liét. A.	2.
Krommer, 3 Duos op. 51 et 54 chaq.	2.
Pleyel, 3 Duos, arr. d'après les Son. op. 41.	1.45
3 — — — — — 46.	1.45
3 Duos op. 69.	2.
12 ^{pet} Duos d'une difficulté graduée 3 ^{me} Liv. de Duos 1 ^{re} Cahier.	2.
Rode, 3 Duos op. 1, 2 ^e édition.	2.
3 — 2 ^e Liv. de Duos.	2.
Viotti, 3 Duos op. 30, 2 ^e edit.	2.
3 — — — — — 34.	2.
3 — — — — — 35.	2.30
Vanhall, 8 Duos fac. p. 2 Viol. 1 ^{re} et 2 ^{me} Partie chaq.	48
Wratisky, A. 3 Duos op. 20.	2.30

Sonates et Solos p. le Violon.

Haensel, 3 Thèmes var. acc. d'Alto op. 4.	45
Kreutzer, 3 Son. p. Viol. av. B. op. 16 et 17 chaq.	2.
Krommer, 1 Son. av. Viol. op. 27.	1.
Lidve, Var. av. Viola, op. 4.	45
Viotti, 3 Son. p. Viol. av. B. Liét. A et B chaq.	2.30

Etudes, Methodes etc. p. Violon

André, Anleitung zum Violinspielen 30 ^{es} Werk 1 ^{tes} und 2 ^{tes} Heft jedes (deutsch und franz.)	2.30
Baillot, 50 Etudes sur la Gamme.	1.12
Baillot, Rode et Kreutzer Methode fr. et allem.	1.20
Kreutzer, 40 Etudes ou Caprices.	2.45
Nucci, Etude en 100 Var.	1.

Musique p. Violoncelle.

Arnold, 4 ^e 5 ^e Conc. p. V ^{le} ou Alto chaq.	4.
Bohner, 7 Var. acc. de gr. orch. op. 6.	2.
Conc. op. 8.	3.
Dupont, Essai sur le Doigté du Violoncelle franc. et allem.	11.
Etudes p. le V ^{le} Suite de essai sur le Doigté de Violoncelle.	5.
Fenai, 3 airs var. p. V ^{le} acc. de Viol. et A.	2.
air var. p. V ^{le} acc. de Viol. et B.	2.30
3 Duos p. 2 V ^{les} .	2.
2 ^{me} Conc. p. le V ^{le} .	2.
Haensel, Thème var. acc. de Viol. Alto et B.	36
(2 Hautb. 2 Cl. et Basson ab. lib.) op. 12.	1.30
Haensel, El. Conc. op. 22.	2.
2. Concertinos op. 25	1.30

Haydn, Conc. op. 101.	2.30
Hoffmann, 2 Duos p. Viol. et Violon. op. 6.	2.
Romberg, B. 3 Airs var. p. Viol. et V ^{le} .	1.15
Fantaisie p. le V ^{le} acc. de 2 Viol. et Bass. Fl. Hautb. Clar. et Basson.	1.
Stasbny, 6 Duos p. 2 V ^{les} .	2.45
Viotti, 3 Duos p. 2 V ^{les} op. 30.	2.
Voigt, Polonaise p. V ^{le} op. 14.	1.12

Musique p. Alto.

Amon, Var. acc. d'orch. op. 50.	1.50
Arnold, 1 ^{re} 2 ^e 3 ^e 4 ^e et 5 ^e Conc. chaq.	4.
Mozart, Conc. op. 107.	2.45
Müller, 3 Duos p. Viol. et Alto op. 2.	2.45
Stamitz, 1 ^{gr} Duo p. Viol. et Alto.	1.
Voigt, Conc. op. 11.	3.

Symphonies.

André, gr. Symphonie op. 25.	4.30
Bach, Entr'acts.	2.30
Beethoven, 2 ^e Sinf. op. 36, in D.	5.30
Krommer, 1 Sinf. op. 40 et 62 chaq.	1.
Mozart, 1 Sinf. N ^o 40, 41, 42 chaq.	3.
1 — — — — — op. 45, 2 ^e edit.	3.
Pleyel, 1 Sinf. op. 68.	3.30
Rössler, Sinf. à gr. orch. op. 12, 13, 14 chaq.	4.
Struck, 1 Sinf. op. 10.	2.45
Stumpf, Entr'acts p. gr. orch. Liv. 1, 2 chaq.	3.30
Wratisky, 1 Sinf. op. 50, 51, 52 chaq.	4.
(Les Hautb. et les Cors, y sont les seuls instruments quant obli.)	
Collectif de Sinf. de divers auteurs arr. p. 2 Viol. 2 A. Basson, 2 Hautb. pour Clar. et 2 Cors, par F. Boissier, chaq.	2.45
N ^o 1 et 2 de Haydn, 1 ^{re} et 2 ^e de Mozart, 1 ^{re} et 2 ^e de Beethoven, 1 ^{re} et 2 ^e de Krommer D. aur.	

Ouvertures.

André, Ouvert. militaire op. 24.	3.30
Baer, Ouv. de l'opéra: Gréville	2.
— — — — — Nephelische.	2.45
Cherubini, Ouv. de l'opéra: Banquet	2.45
Elson, 2 Polonaises p. Viol. princ. arr. d'après l'Ouv. de Liszt: Scher et la marche des d'ém. tournois	2.
Fleischmann, Ouv. de l'opéra: des Götterm.	2.
Gluck, Ouv. de l'opéra: Iphigénie, Mozart a composé la fin de cette Ouv.	2.
Haydn, Ouv. de l'opéra: St. réorne di' Tibia op. 102.	1.45
Himmel, Ouv. de l'opéra: Banquet	2.45
Meyer, Ouv. de l'opéra: Adèle.	1.45
— — — — — L'Espresso.	1.45
Mozart, Ouv. de l'opéra: die Entführung aus dem Serail, A. André y a suppléé la fin.	2.
Romberg, Ouv. op. 11.	2.45
Vogler, Ouv. de l'opéra: Casior et Pollux.	2.30
Weigl, Ouv. de l'opéra: die Festlichkeiten.	2.30
Winter, Ouv. de l'opéra: Maria Montaban.	2.
— — — — — Tamerlan.	2.21

Symphonies concertantes.

Gyrometz, 1 Sinf. p. Viol. V ^{le} Fl. Hautb. et Basson obli. op. 54, 2 ^e edit.	3.
Pleyel, 1 Sinf. p. Fl. Hautb. Cl. Cor et Basson conc. op. 74.	3.

Dances p. orchestre.

Amon, Walzes p. 2 Viol. et B.	36
Brangart, 6 Walzes à gr. orch.	1.12
Rodier, 6 Walzes et Ecossaises.	1.30
6 Walzes.	1.30
Ziegler, 6 Walzes à gr. orch. 1 ^{re} , 2 ^{me} , 3 ^{me} Cahier chaq.	1.30

CONCERTO

Maestoso

Corni

Violino princ.

Cornie

Violino princ.

A

4

Corru

Oboe

Violino primo:

Solo ₂

2470

VIOLINO PRINCIPALE

5

This page of a musical score for Violino Principale contains ten staves of music. The notation includes various musical symbols such as treble clefs, key signatures (one sharp), time signatures, and dynamic markings like *p* (piano) and *tr* (trills). Fingerings are indicated by numbers 1 through 6. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A *2da Corda* marking appears on the third staff. The word *Tutti* is written below the eighth staff. The piece concludes with a *V.S. Solo* marking and a double bar line. The page number 5 is in the top right corner.

VIOLINO PRINCIPALE

Minore Solo Corda 1^a

tr

loco

Major

3^a Corda

tr

p

2 4 70

VIOLINO PRINCIPALE

7

Adagio *Tutti* *Solo*

V.S. segue il boleros
2470

Violino 2^{do}

Colino princ:

VIOLINO PRINCIPALE

9

This page of a musical score for Violino Principale contains ten staves of music. The notation is in treble clef with a key signature of one sharp (F#). The music is characterized by rapid sixteenth-note passages, often with trills (tr.) and slurs. Fingerings are indicated by numbers 1-4 above the notes. The score includes various dynamic markings such as *mf* (mezzo-forte) and *tr.* (trill). The first staff is labeled *Violino 1^{mo}*. The second staff has a *1* above the first measure. The third staff has *tr.* above the first measure and *4 1* above the second measure. The fourth staff has *4 1* above the first measure and *tr.* above the second measure. The fifth staff has *tr.* above the first measure and *tr.* above the second measure. The sixth staff has *tr.* above the first measure and *tr.* above the second measure. The seventh staff has *tr.* above the first measure and *tr.* above the second measure. The eighth staff has *tr.* above the first measure and *tr.* above the second measure. The ninth staff has *tr.* above the first measure and *tr.* above the second measure. The tenth staff has *tr.* above the first measure and *tr.* above the second measure. The page number 2470 is printed at the bottom right.

VIOLINO PRINCIPALE

2

Tutti

Violino 2do

Solo

Minore

Violino 1mo

Violino princ.

1

2

2

2

2

Maggiore

1

1

2

sf Tutti

Violino 1mo

V.S.

sf sf pp

VIOLINO PRINCIPALE

11.

This image shows a page of musical notation for a violin solo. The music is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *f* (forte), *p* (piano), and *loco* are present. There are also markings for trills (*tr.*) and slurs. The piece begins with a *Solo* marking and ends with a *Solo* marking. The notation is complex, with many slurs and ties, indicating a technically demanding piece.

CONCERTO

Maestoso

Violino

The musical score for Violino Primo, Kreutzer 17me, is written for a single violin. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Maestoso'. The score consists of 13 staves. The first staff is marked 'Corno' and 'Violino'. The second staff is marked 'Corno' and 'Violino'. The third staff is marked 'tr' and 'tr'. The fourth staff is marked 'tr' and 'tr'. The fifth staff is marked 'f' and 'f'. The sixth staff is marked 'f' and 'f'. The seventh staff is marked 'Corno'. The eighth staff is marked 'Solo' and 'p Violino'. The ninth staff is marked 'p'. The tenth staff is marked 'p'. The eleventh staff is marked 'p'. The twelfth staff is marked 'p'. The thirteenth staff is marked '1' and '2'.

VIOLINO PRIMO

Tutti *Ar* *Ar*

sf

12 *Solo*

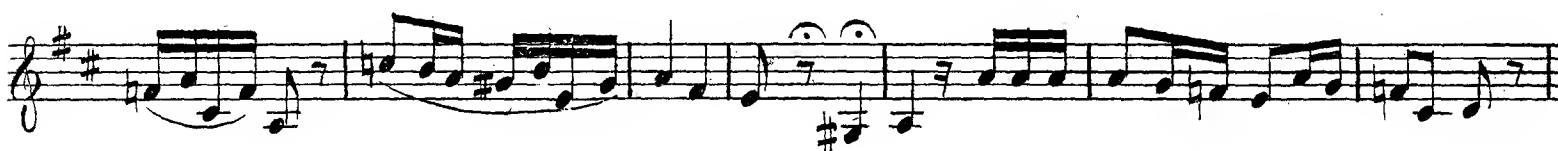
Violino princ: *Violino 2^{mo}*

Tutti *Ar*

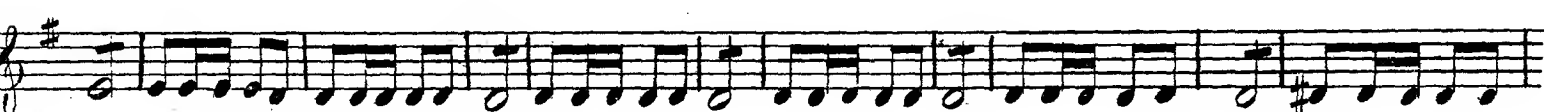
sf *f*

Adagio *Tutti* *Solo*

f *p*



Boleros



VIOLINO PRIMO

This page of a musical score for Violino Primo contains 13 staves of music. The key signature is one sharp (F#). The first nine staves are in 2/4 time and feature a variety of rhythmic patterns, including eighth and sixteenth notes, and some triplets. The tenth staff begins with the instruction *Tutti* and includes first and second endings, marked with *f*. The eleventh staff is marked *Minore* and *Solo*, indicating a change in mood and texture. The final three staves continue the melodic and harmonic development in the minor mode.

VIOLINO PRIMO

5

Maggiore

Violino Primo musical score page 5. The score is written for a single violin in G major (one sharp). It consists of 14 staves of music. The first staff begins with the tempo marking *Maggiore*. The second staff features a *f* (forte) dynamic and the marking *Tutti*. The third staff includes *f*, *f*, and *pp* (pianissimo) dynamics, followed by a *Solo* marking. The fourth staff has a *f* dynamic. The fifth staff has a *f* dynamic. The sixth staff has a *f* dynamic. The seventh staff has a *f* dynamic. The eighth staff has a *f* dynamic. The ninth staff has a *f* dynamic. The tenth staff has a *f* dynamic. The eleventh staff has a *f* dynamic. The twelfth staff has a *f* dynamic. The thirteenth staff has a *f* dynamic. The fourteenth staff has a *f* dynamic. The score includes various musical notations such as treble clefs, key signatures, time signatures, and dynamic markings. The piece concludes with a *Cres:* (crescendo) marking and a final *f* dynamic.

KREUTZER. 17^{me}

VIOLINO SECONDO

CONCERTO

Maestoso

Corno *Violino*

p *f*

Corno *Violino*

p *f*

Corno *Oboe* *p Viol.*

Solo

1 2

V.S.

2470

VIOLINO SECONDO

Tutti

ff

12

Violino primo

Violino 2

Tutti

f

Adagio

Tutti

f

Solo

p

2470.

VIOLINO SECONDO



VIOLINO SECONDO

Musical score for Violino Secondo, measures 24-70. The score is written in treble clef with a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplets marked with the number 3. The score includes dynamic markings such as *ff* (fortissimo) and *Solo*. The tempo or mood is indicated by the word *Minore* (Minor). The score concludes with a double bar line.

Measures 24-70.

VIOLINO SECONDO

5

Maggiore

Tutti

Solo

pp

f

f

f

1

p

1

Tutti

f

p

Cres.

f

247C

The first system of the handwritten musical score for 'The Rose Tree'. It consists of two staves. The upper staff contains a melody written in treble clef with a key signature of one sharp (F#). The lower staff contains a bass line with chords and some single notes. The music is written in a simple, handwritten style.

A handwritten musical score for the song 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The lyrics are written below the staff, aligned with the notes. The score includes a key signature change to one sharp (F#) and a time signature change to 3/4. The piece ends with a double bar line and a final note.

A musical staff for a solo section. The key signature has one sharp (F#). The melody begins with a quarter note G4, followed by an eighth note A4, a dotted quarter note B4, and an eighth note A4. This is followed by a quarter note G4, a half note F#4, and a quarter note E4. The melody then continues with a series of eighth and sixteenth notes, including G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C

A single staff of handwritten musical notation. It begins with a treble clef and a key signature of one sharp (F#). The notation includes several measures with half notes, some beamed together, and some with slurs. There are also eighth notes, sixteenth notes, and rests throughout the piece. The handwriting is fluid and characteristic of a personal sketch.

The musical notation for the Solo section is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. A fermata is placed over a whole note in the middle of the section. The word "Solo" is written above the staff, and the number "22" is written above the final measure.

The first system of musical notation for 'The Bird Song' is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a quarter note A4, and then a half note B4. A slur covers the next two measures: the first contains a half note C5, and the second contains a half note D5. This is followed by a series of eighth notes: E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E13

[illegible]

A musical score for the song 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato'. The music begins with a 2-measure rest, followed by a 4-measure rest, then a series of eighth and sixteenth notes. The melody is simple and catchy, with a final cadence. The score is printed on a single line of music.

Adagio

Tutti *Solo*

f *p*

Cres.

Boleros

f Tutti

Solo

11 1

2470

VIOLE

5

1 3 3

1

f Tutti

1

V.S.
2470

VIOLE

This page of musical notation is for a string quartet, consisting of ten staves. The music is written in a single system. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f', 'p', 'cres.', and 'Tutti'. The music is written in a single system, with the staves arranged vertically. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f', 'p', 'cres.', and 'Tutti'. The music is written in a single system, with the staves arranged vertically.

CONCERTO

Maestoso Tutti

2

f

Tutti

Solo

Tutti

Solo

Tutti

Solo

Tutti

Solo

Tutti

Solo

Tutti

Solo

Tutti

Solo

Adagio *Tutti* *Solo*

f *p* *f* *p*

Cres.

Solo
Boteros

ff Tutti *Solo* 2 1

2 4 70

1 5

5 1

ff Tutti

Minore

Solo

Maggiore

1

BASSO

Musical score for Bass, measures 2470-2500. The score is written in bass clef with a key signature of one sharp (F#). The tempo is marked *And.te*. The score includes various dynamics and articulations:

- Measures 2470-2471: *Tutti* marking.
- Measures 2472-2473: *Solo* marking.
- Measures 2474-2475: *mf*, *f*, *pp* markings.
- Measures 2476-2477: *mf* marking.
- Measures 2478-2479: *f* marking.
- Measures 2480-2481: *mf* marking.
- Measures 2482-2483: *f* marking.
- Measures 2484-2485: *mf* marking.
- Measures 2486-2487: *f* marking.
- Measures 2488-2489: *mf* marking.
- Measures 2490-2491: *f* marking.
- Measures 2492-2493: *mf* marking.
- Measures 2494-2495: *f* marking.
- Measures 2496-2497: *mf* marking.
- Measures 2498-2499: *f* marking.
- Measure 2500: *f* marking.

The score concludes with a double bar line and the number 2470 in the bottom right corner.

CONCERTO

Maestoso

FF

Violino

Tutti

Violino f

Adagio tacet

FAGOTTI

Boleros

Violino primo

f Tutti

39

39

20 80

20 80

Violino primo

f

38 13

Minore Maggiore

38 13

52

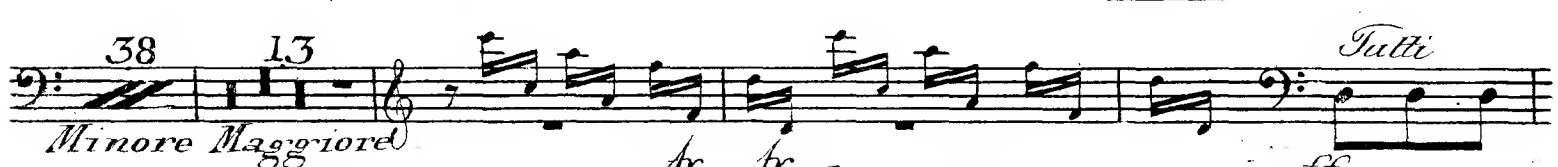
52

25

25

CONCERTO

Maestoso 2



KREUTZER 17.^{me}

385400
FLAUTI

1

CONCERTO

Maestoso

p Tutti

Solo 41 *Viol.*

23 *Solo*

34 *Viol.* *Tutti*

Adagio tacet

Boleros

39 *Solo*

1 20

80 *Viol.* *f* *Tutti*

Solo 38 14

Minore Maggiore

52 *Viol. 1^{mo}*

15

Maestoso
CONCERTO

p. Tutti *ff* *p*

f *ff* *1* *p*

Solo 41 *Tutti*
Violino

23 34 *Tutti*
Solo *Viol. f* *Adagio tacet*

Boleros 39 *Tutti*
Solo *Violino* *f*

20 1 80
Solo *Violino*

Tutti
f

38 13
Minore Maggiore Viol. *f* *f*

52 *Tutti*
Solo Violino *f*

pp

2470.

KREUTZER. 17^{me}

OBOE SECONDO

Maestoso

CONCERTO

Tutti p

f

ff

Solo 41 *Tutti* *p* *ff*

Solo 23 34 *Tutti* *f* *Adagio tacet*

Boleros. *Solo* 39 *Viol.* *f* *Tutti*

Solo 20 80

f *Tutti* 38 *Minore*

13 *Maggiore* *f* *sf* *sf* *pp*

52 *f* *Tutti*

pp

f

2470

Soli

CONCERTO

The musical score is written for Violino and includes various musical notations such as dynamics (*p*, *ff*, *p*, *f*), articulation (accents), and performance instructions like "Solo" and "Tutti". The piece is divided into sections: Boleros, Adagio tacet, and Minore Maggiore. The key signature changes from one sharp (F#) to two sharps (D#).

Maestoso
Solo
CONCERTO

p *sf* *sf*

1 1

4 *Solo* 41 *Tutti* 6 23 *Solo*

34 *Tutti* *Violino* *sf*

Boleros *Solo* *Viol* *sf* *Adagio tacet* *Tutti*

80 *Viol. fmo* *Tutti* *sf*

Solo 38 13 *Minore Magg.*

Viol. *Tutti* *Solo Violino* 56

14 *pp*

f

2470.

